

M O T E T S
 A I. II. III. VOIX,
 A V E C
 ET SANS INSTRUMENTS
 ET BASSECONTINUE;
 Par M. VALETTE DE MONTIGNI.

L I V R E P R E M I E R.



A P A R I S,
 Chez CHRISTOPHE BALLARD, seul Imprimeur du Roy
 pour la Musique, rue S. Jean de Beauvais, au Mont-Parnasse.

M. DCCXI.
 AVEC PRIVILEGE DE SA MAJESTE'.

245701

NEW YORK

ST. JOHN'S ACADEMY

NEW YORK

NEW YORK

NEW YORK

NEW YORK

NEW YORK

NEW YORK

NEW YORK

NEW YORK

NEW YORK

NEW YORK

NEW YORK

NEW YORK

NEW YORK

NEW YORK

NEW YORK



A V I S.



EST à la sollicitation du Public même qu'on a imprimé ce Livre.

La rareté des Exemplaires de six de ces Motets , qui ont esté gravez dès l'année 1701. est devenue si grande , que plusieurs Particuliers n'ont point fait difficulté de les payer quinze & vingt francs.

Ce préjugé a déterminé l'Auteur à les revoir avec soin , & à les rendre encore plus dignes de l'Approbation qu'ils ont déjà reçûs , en y corrigeant quantité de fautes qui se glissent ordinairement dans la Gravûre , & en y faisant des changements qu'il a trouvé convenables.

Il y a joint deux nouveaux Motets , qui sont *Veni Creator & Regina cœli.*

S'ils ont le même succez que les six autres, il ne perdra pas de temps à en donner un second Livre.

Il y a presentement neuf Livres de Motets imprimez de cette forme , & du prix de 3. liv. 12. sols , Piece , *brochez.*

S Ç A V O I R ,

Deux , de Monsieur DE BROSSARD; on les vend, reliez ensemble. 9. liv.

Trois , de Monsieur CAMBRA ; on les vend , reliez ensemble. 12. liv. 10. s.

Deux , de Monsieur MORIN; on les vend, reliez ensemble. 9. liv.

Un , de Monsieur LOCHON , <i>broché.</i>	3. liv. 12. s.	} reliez ensemble. {	9. liv.
Celuy-cy , de Monsieur VALETTE.	3. liv. 12. s.		



Le tout recüeilli en cinq Volumes, reliez. - - - 39. liv. 10. s.



T A B L E

DU PREMIER LIVRE DES MOTETS, DE MONSIEUR VALETTE.

MOTETS A VOIX SEULE.

- I. MOTET.  Eni Creator Spiritus. *Dessus*. NOUVEAU. Page 1
II.  Super flumina Babylonis. *Dessus*. Ps. CXXXVI. 9
III. Regina cæli, lætare. *Dessus*. NOUVEAU. 17

MOTET A DEUX VOIX.

- I. Benedicam Dominum. *Deux Dessus*. Ps. XXXIII. 20

MOTET A VOIX SEULE, & Deux Dessus de Violons.

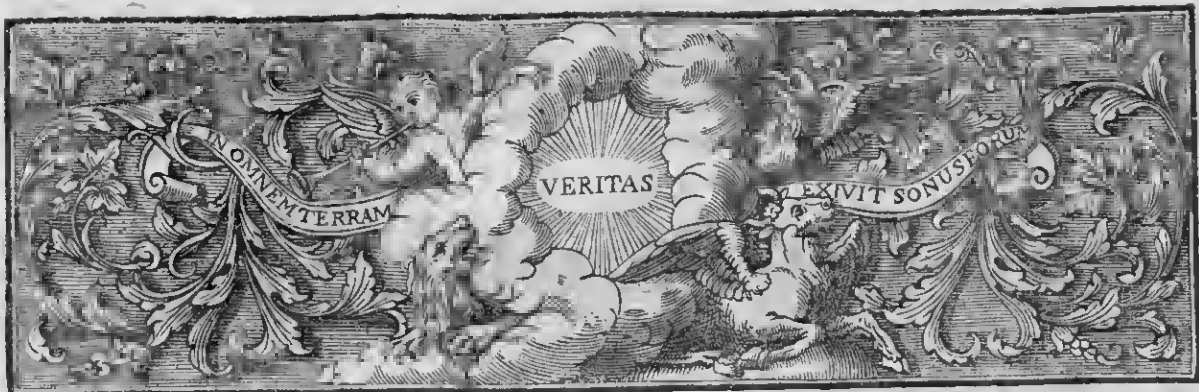
- I. Judica me Deus. *Basse*. Ps. XLII. 29

MOTETS A TROIS VOIX, & Deux Dessus de Violons.

- I. Ecce quam bonum. *Haute-Contre, Taille, & Basse*.
Ps. CXXXII. 44
II. O gloriosa Domina ! *Haute-Contre, Taille, & Basse-
Taille*. Hym. 65
III. Parce mihi, Domine. *Dessus, Haute-Contre, & Basse-
Taille, avec une troisième Partie de Violon*. Leçon de
Job, Ch. vij. 80

FIN DE LA TABLE.

MOTETS



M O T E T S

A I. II. III. VOIX, ET B-C.

AVEC ET SANS INSTRUMENTS

Par Monsieur V A L E T T E.

I MOTET A VOIX SEULE.

Gratioso.



Eni Creator Spiritus.

PRELUDIO.

VE- ni, Ve- ni, Ve- ni, Ve- ni, Cre- ator Spi- ritus, Ve- ni,

BASSO-CONTINUO.

Ve- ni, Ve- ni, Ve- ni Cre- ator Spi- ritus. Ve- ni, Ve- ni,

LIV. I.

A

I. MOTET A VOIX SEULE,

Ve- ni, Veni Cre- ator Spi- ri- tus, Men- tes tu-
o- rum visi- ta, Im- ple sup-erna gra- ti- a, Quae tu cre-
as- ti pec- to- ra, creas- ti
pec- to- ra, creas- ti
pec- to- ra.
Qui Pa- ra- cletus di- ceris, Do- num De- i al- ti-ssi- mi,

The musical score is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are written below the staff. The music is a solo voice motet, and the accompaniment is indicated by figured bass (numbers 1-7) and figured bass (numbers 1-7) below the staff. The score is divided into systems, with the first system containing the first two lines of music and the second system containing the remaining lines. The music is written in a single system, with the first system containing the first two lines of music and the second system containing the remaining lines. The music is written in a single system, with the first system containing the first two lines of music and the second system containing the remaining lines. The music is written in a single system, with the first system containing the first two lines of music and the second system containing the remaining lines.

Fons vivus, ignis, cha- ri- tas, Et spi- ri- talis unc- ti- o.

Fons vi- vus, i- gnis, cha- ri- tas, Et spi- ri- ta- lis

unc- ti- o. Fons vi- vus, i- gnis, cha- ri- tas, Et spi- ri-

ta- lis unc- ti- o. Tu septi- for- mis

mu- nere, Dextræ De- i tu di- gitus, Tu ritè promif- sum Patris,

Sermo- ne di- tans gut- tu- ra. Ser- mo- ne, Ser-

I. MOTET A VOIX SEULE,

mo- ne di-tans gut- tu- ra.

Ser- mone di- tans gut- tu- ra.

A Ccende lu- men fen- fi- bus,

In- funde a- mo- rem, a- mo- rem cor- di- bus.

In- firma nos- tri cor- po- ris,

Vir- tute fir- mans perpe- ti. Infirmā, Infir- mā nostri corpo- ris, Virtu- te, Vir-

DE M. VALETTE.

5

tu- te fir- mans per peti. Virtu- te, Virtu- te fir- mans per- pe- ti.

Infir- ma nostri corporis, Virtu- te firmans per- peti.

Andante.

Hostem re- pellas

lon- gi- ùs, Pacem- que do- nes protinùs, Pacem- que do- nes

pro- ti- nùs, Hostem re- pellas lon- gi- ùs, Hostem re-

pellas longiùs, Pacem- que dones pro- ti- nùs,

I. MOTET A VOIX SEULE,

Duc-to- re fit te pravi- o, Vitemus omne noxium. Vi- te- mus, Vi-

temus om- ne noxi- um, om- ne noxi- um. Vi- temus, Vi-

te- - - mus, Vite- mus om- ne noxi- um, om-

ne no- xi- um.

Gratioso.

Per te sci- amus da Pa- trem, Nosca- mus atque

Fili- um, Te utri- usque spi- ri- tum Creda- mus omni tempore,

Cre-damus, Credamus, Cre-da-mus, Cre-damus om-ni tempo-

re, om-ni tempo-re. Creda-mus om-

ni tempo-re, om-ni tempo-re.

Allegro.
G'o-ria

Pa-tri Domino, Natoque qui à mortu-is Sur-rexit, Sur-rexit ac

Pa-racle-to, In fa-cu-lorum fa-cu-la. In

I. MOTET A VOIX SEULE,

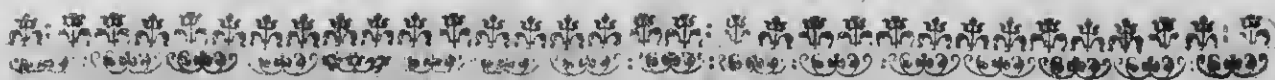
ſæculo- rum ſæcu- la. In ſæculo- rum ſæcu- la. A-

men. A- men. A-

men. A- men. Amen. A-

men. A- men. A- men.





II. MOTET, A VOIX SEULE,

Psalme CXXXVI.

Spirituoso.



Uper flumina.

PRELUDIO.

Super flu- mi- na Ba- bi- lo- nis, illic se- dimus & fle- vi-

BASSO-CONTINUO.

mus, & fle- vimus, & fle- vimus, & fle- vimus:

cum recordare- mur Sion, recorda- remur, recordare- mur Si- on,

recorda- remur, recorda- remur Si- on. cum recorda- remur, recordare-

re- mur Si- on, recorda- remur, recorda- re- mur Si- on.

Affectuoso.

In fa- li- cibus in medio ejus, In fa- li- cibus

in medio e- jus, suspendimus organa nostra, suspendimus organa nos-

tra. In fa- li- cibus in medio ejus, In fa- li- cibus in medio e-

jus, suspendimus organa nostra, suspendimus organa nos- tra. In fa-

licibus in medio ejus, In falicibus in medio e- jus.

Allegretto.

Quia illic in- terroga- ve- runt nos, in- terroga- ve- runt nos, qui cap-

tivos duxe- runt nos: verba can- ti- o- num, verba can- tio- num. Quia illic in-

terrogave- runt nos, in- terrogave- runt nos, qui cap- tivos duxe runt nos: verba

can- ti- onum. Et qui abduxe- runt nos.

Vivace.

Hymnum can- ta-

te nobis de canticis Si- on.

II. MOTET, A VOIX SEULE,

Hymnum canta- te nobis, Hymnum canta-

te nobis de canticis Si- on, de can- tibus Si- on.

Largo

Quomodo cantabi-

mus, cantabimus canticum Domini: in terra ali- ena? in terra ali- e- na?

Quomodo cantabimus, cantabimus canticum Domini: in terra ali- e- na?

Quomodo, Quomodo can- tabimus, Quomodo, Quomodo canta- bimus

canticum Domini in: terra ali- ena, ali- ena, in ter- ra, in

ter- ra aliena, in terra, in terra alie- na, in ter-

ra, in terra ali- c- na.

Allegretto. SI oblitus fuero tui Jeru- salem: obli- oni detur

dextera me- a. Si oblitus fuero tui Jerusalem: obli-

oni detur dextera me- a. Si oblitus fuero tui Jeru- sa-

II. MOTET, A VOIX SEULE,

lem: obli- oni detur dextera me- a. obli- vioni detur dextera me-

Passionato.

a. Filia Baby- lo- nis misera:

Gratioso.

Fi- lia, Babylonis misera: Bea- tus, Be- atus, qui re- tribuet

ti- bi retributionem tuam, quam retribuisti no- bis. Be- atus, Be-

atus qui re- tribuet tibi retributionem tuam, quam retribuisti no-

bis. Beatus, Be- atus, qui re- tribuet, qui re- tribuet tibi

retributionem tuam, quam retri- bu- isti no- bis. quam retribuiſti no- bis.

Presto.

BEa- rus, Bea- rus, Bea-

tus, Bea- tus qui re- ne- bit, & al- lidet parvulos tuos ad pe-

tram, & al- lidet parvulos tuos ad pe- tram. Be- a- tus, Be-

I. MOTET, A VOIX SEULE,

2- tus qui te- ne- bit, & al- lidet parvulos tuos ad

pe- tram, & al- lidet parvulos tuos ad

pe- tram, ad pe- tram. & al- li- det

parvulos tu- os ad pe- tram.

Adagio.



III. MOTET, A VOIX SEULE.

ANTIENNE A LA VIERGE.



Allegro.

Egina.

Regina

BASSO-CONTINUO.

coeli læ- rare, al- lelu- ya. Regina coeli læ- rare, al- lelu-

ya, al- - lelu- ya. Qui- a quem me-

ruif- ti por- ta- - - re, al- lelu-

ya. Regina coeli læ- rare, al- lelu- ya. Regina coeli læ-

LIV. I.

E

III. MOTET, A VOIX SEULE,

rare, al- lelu- ya. Resurre- xit sicut

dixit, al- le- luya, alle- luya, alle- lu- ya. Regina coeli læ-

rare, al- lelu- ya. Regina coeli læ- rare, al- lelu- ya.

O- - - ra pro no-

Affettuoso.

bis De- um, alle- luya, al- lelu- ya.

All. g. no.

al- lelu- ya. O- ra, O- ra pro no- bis De-

Affettuoso.

um, al- - - - le- lu- ya.

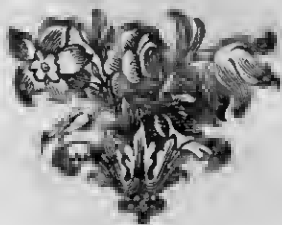
Regina cæli læ- tare, al- lelu- ya. Regina

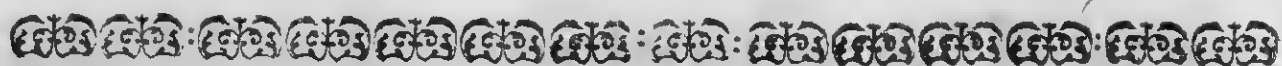
cæli læ- tare, al- lelu- ya. al- le-

lu- ya. al- - - - -

Adagio.

lelu- ya.

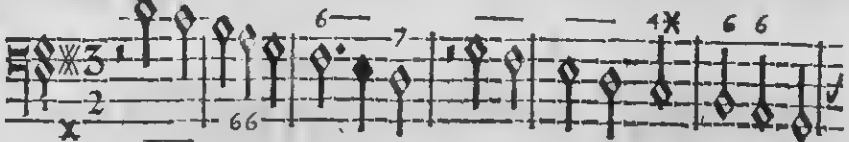




I. MOTET, A DEUX VOIX.

Psalme XXXIII.*Gratiosamente.*

Ene- di cam Do- minum in omni

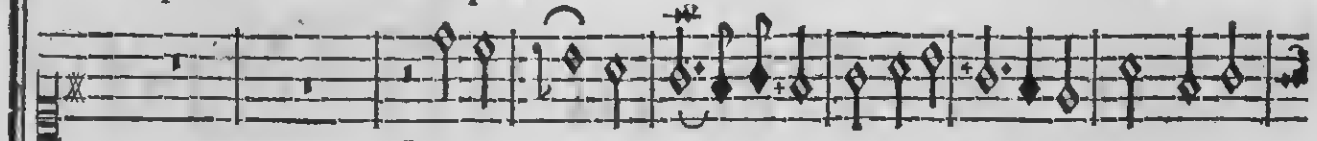
*Benedicam.*

BASSO-CONTINUO.

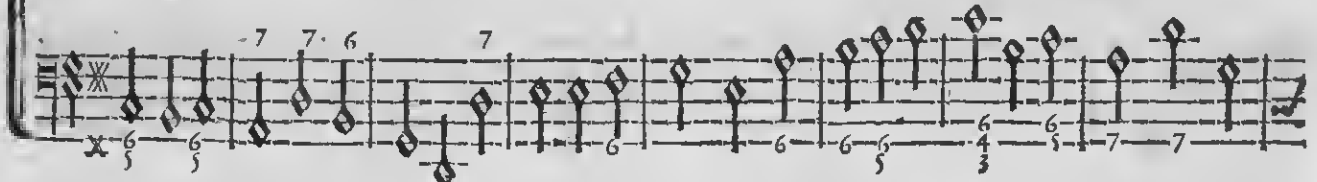


tempore in omni tem- pore:

in om- ni



B Ene- di- cam Do- minum in omni tempore: in omni



tem- po- re: semper laus ejus in ore me-

o, sem-



tem- pore:

semper laus ejus in ore meo,



DE M. VALETTE

21

per, / semper laus

sem- per, semper laus

6 6 6 6 6 6

ejus in ore meo, in ore me. o. fem-

ejus in ore meo, in ore me. o. fem-

7 7 6 5 4 3

per laus ejus in ore meo, in ore

per laus ejus in ore meo, in ore

6 7

me. o. fem- per laus

me. o. fem- per laus

6 6 6 6 6 6

I. MOTET A DEUX VOIX,

Allegretto SOLO.

ejus in ore meo, in ore me- o. Dilecto Primo. IN Domino lau- dabitur

ejus in ore meo, in ore me- o.

anima mea: audiant man- su- eti, & læten- tur. In Domino lau-

dabitur anima mea: audi- ant man- su- eti, & læten-

tur, & læ- ten- tur. audiant man- su- eti, & læ-

ten-

tur, audi- ant man- su- e- ti, & læ-

ten- tur. audi- ant manfu- e- ti, &

la- ten- tur. Ac- cedite ad eum, & illumi-

na- mini: Ac- cedite ad eum, & illu- mina- mini: & facies

vestrae non, non, non, non, non, non, non con- fun- dentur, non

con- fun- dentur, con- funden- tur. Ac- cedite ad

eum, & illumi- na- mini: Ac- cedite ad eum, &

I. MOTET A DEUX VOIX,

ENSEMBLE.

Gus- tate, Gus- tate & vide- te, quoniam suavis est Domi-
 illu- mina- mini. Gus- tate, Gus- tate & vide- te, quoniam
 nus, suavis est Domi- nus: Gus- tate, Gus- tate & vide- te, & vide-
 suavis est Do- minus: Gustate, Gustate & vide-
 te, & vi- de- te, quoniam su- avis est Do- minus: beatus. vir qui
 te, & vide- te, quoniam suavis est Do- minus:
 sperat in eo, qui spe- rat, qui sperat in eo, qui sperat in e- o.
 beatus vir qui sperat in eo, qui spe- rat, qui sperat in e- o.

Figured bass notation (lute tablature) is present below the lyrics, using numbers 1-7 and letters X, #, and 4 to indicate fret positions and accidentals.

beatus vir qui sperat in eo; qui spe- rat, qui sperat in eo, qui sperat in

e- o, qui spe- rat, beatus vir, beatus e- o, qui spe- rat in eo. beatus vir qui sperat in

vir qui sperat in eo, qui spe- rat in e- o, qui spe- rat in e- eo, qui spe- rat, qui sperat in eo, in e- o, qui sperat, qui sperat in e-

o. Ve- nire, Venite filii, audite o. Allegro.

o. Allegro.

I. MOTET A DEUX VOIX,

me, Ve- nite, Venite, Venite, Ve- nite, audite me, audite

me: timorem Domini, docebo vos. Ve-

nite, Venite filii, audite me, Ve- nite, Venite,

Venite, Ve- nite, audite me, audite me.

Affectuosamente.

Clama- verunt iusti, &

Clama- verunt iusti, & Dominus exau- di- vit eos,

Dominus exau- divit e- os, Clama- verunt iusti, &

Clama- verunt iusti, & Dominus exau- divit e- os, exau-

Dominus exau- di- vite- os, exaudi- vit e- os, exau-

divit e- os: & ex omnibus tribulari- onibus e- orum, libe-

di- vit e- os: & ex omnibus

ra- vit eos, libe- ra- vit, libe- ravit, libe- ra- vit e-

tribulari- onibus e- orum, libe- ravit, libe- ravit e-

os. & ex omnibus, ex omnibus, tribu- lati- onibus e- orum, libe-

os. & ex omnibus, tribu- lati- onibus e- orum, libe-

I. MOTET A DEUX VOIX,

ra- vit, li- beravit e- os, libe- ra- vit, libe- ra- vit e- os. libe-
ra- vit, li- beravit e- os. libe- ra- vit, liberavit e- os.

Figured bass: 9-7-6, 7-6-5, 6-5-4, 56, 4 3, 7-6, 9-7, 7-4

ra- vit, liberavit e- os.
libe- ra- vit e- os.

Figured bass: 6, 7, 9, 7





I. MOTET A VOIX SEULE,
ET DEUX DESSUS DE VIOLONS.



PRELUDIO.
Udica me, Deus.
Adettu lissimò

BASSO-CONTINUO.

Liv. I.

H

30 I. MOTET A VOIX SEULF, ET II. DESSUS DE VIOIONS,

Dolce.

Affectuosissimò.

Judica me, Deus,

& discerne causam meam de gente non sancta, non

sancta: ab homine iniquo & do-

lo- fo cru- e me, cru- e me. Judica me, Deus, & discerne causam

meam de gente non sancta: ab homine iniquo & do- lo- so, do-

lo- fo cru- e me. e- ru- e me.

32 I. MOTET A VOIX SEULE, ET II. DESSUS DE VIOLONS.

Adagio.

Quia tu es Deus fortitu- do mea,

quare, qua- re me repu- listi? quare, qua- re, quare,

qua- re me repulisti? & quare, quare tristis in- cedo dum af- fligit me

i- nemicus? quare, qua- re me repu- listi? quare, qua-

re, quare, qua- re me repu- listi? & quare tristis in- cedo, dum af-

fligit me inimi- cus? dum affli- git, dum affli- git me inimi-

L. v. l.

34. II. MOTET A VOIX SEULE, ET II. DESSUS DE VIOLONS,



cus? E- mitte lu- cem tuam & ve- ri-



tatem tu- am: ipsa me deduxerunt & ad- du- xerunt in mon-



tem sanctum tuum, & in- taber- nacula tua, & in tabernacula

tua. E- mitte lu cem tuam & ve- ri- tatem tu- am. Et intro-

43

ibo ad altare Dei: ad De- um qui læ- tifi- cat juventutem meam, juven-

tutem me- am. Et intro- ibo ad altare Dei: ad De um qui læ- tifi-

cat juventutem meam, juven- tutem me- am. ad Deum qui læ-

tificat juven- tutem me- am, ad Deum qui læ- tifi- cat juventutem

meam, ad Deum qui læ- tificat juven- tutem me- am.

Gr tioso.

Confitebor tibi in cithara, De- us

De- us meus: Confi- tebor tibi in cithara, De- us De- us me-

Languente.

us: quare tristis es anima me- a,

Liv I. K.

quare tristis es anima mea, quare, quare tristis es, quare, quare

tristis es anima mea, anima mea, & quare, quare, quare, quare con-

turbas me? quare, quare conturbas me? quare, quare conturbas me?

Vivace.

Vivace.

Vivace.

Spera,

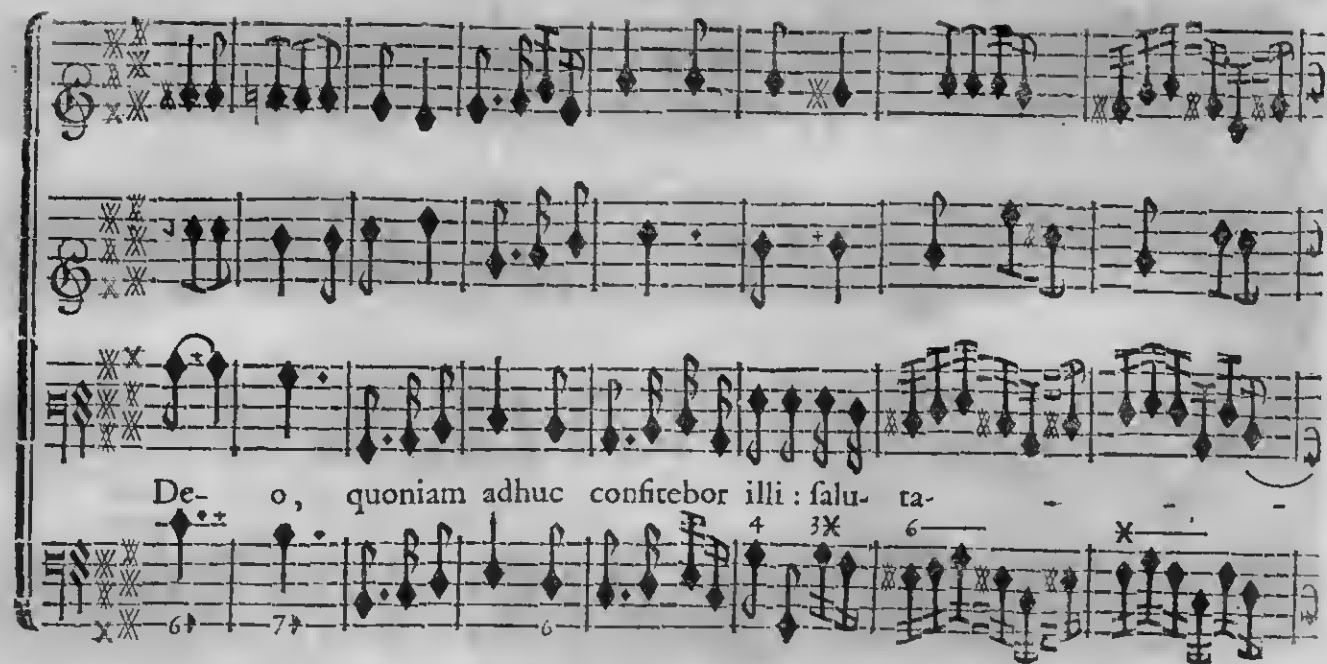
Spera, Spera in Deo, Spera, Spe- ra, Spera in Deo, Spe- ra, Spe-

ra, Spe- ra, Spera in De- o, quoniam adhuc confitebor illi: salu-

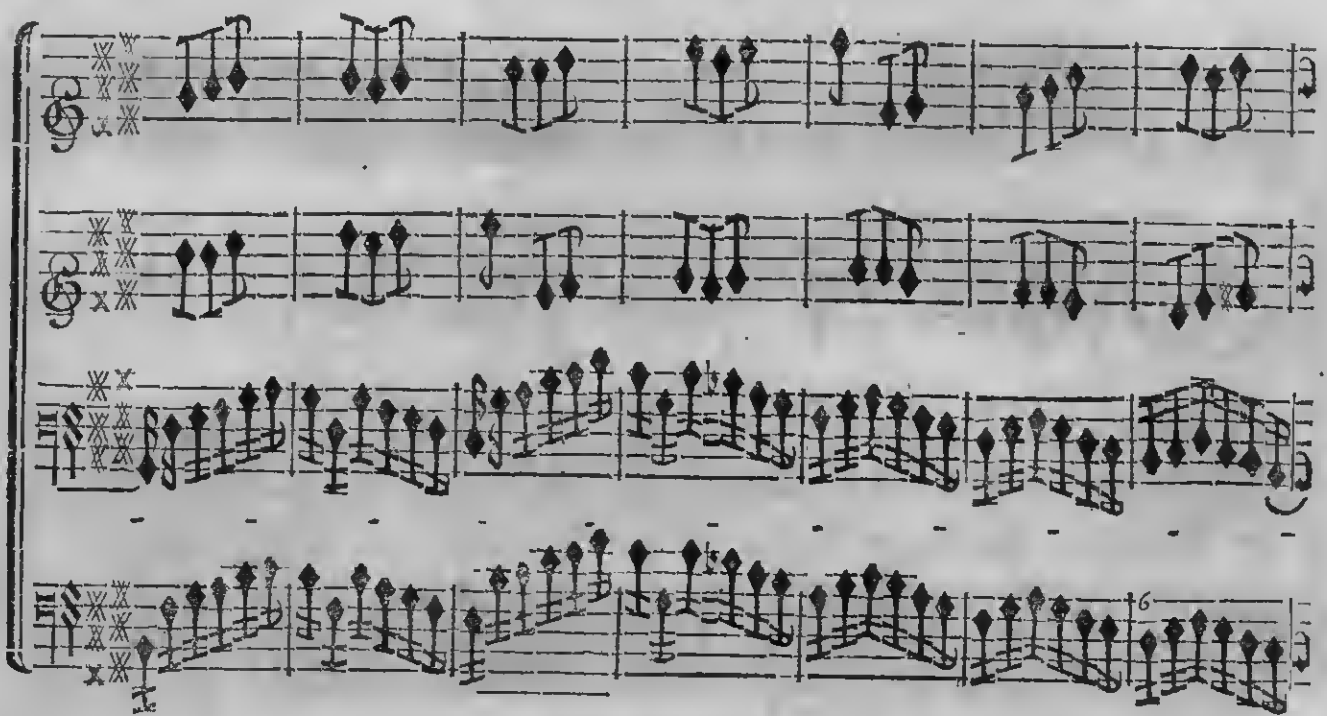
ta- re vultus mei & Deus meus.

Spera, Spera,

Spera in Deo, Spera, Spera, Spera in De- o, Spera, Spera, Spera in



De- o, quoniam adhuc confitebor illi : salu- ta-




re vultus mei & Deus, & Deus me- us. Spera, Spera,

42 I. MOTET A VOIX SEULE, ET II. DESSUS DE VIOLONS,

Spera in De- o, Spera, Spera, Spera in De- o, quoniam adhuc

confitebor illi: saluta- re vultus mei &

Deus me- us, salu- ta-



re vultus mei & Deus meus.

Adagio.



Adagio.

Adagio.

salu- rare vultus mei & Deus me- us.



I. MOTET. A TROIS VOIX.
ET DEUX DESSUS DE VIOLONS.

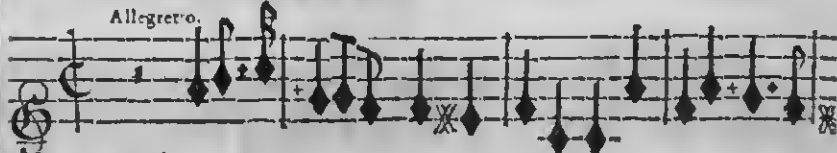


Allegretto.



RITORNELLO.

Allegretto.



Cce quam bonum.

Allegretto.



BASSO-CONTINUO.



Allegretto.

ECce quam bonum, & quam ju- cundum: habitare fra- tres in u- num.

Ecce quam bonum, & quam ju- cundum: habitare fra- tres in u- num.

Ecce quam bonum, & quam ju- cundum: habitare fra- tres in u- num.

Ecce quam bonum, & quam ju- cundum: habitare fra- tres in u- num.

46 I. MOTET A TROIS VOIX, ET II. DESSUS DE VIOLONS,
A TROIS.

Ecce quam bonum, & quam jucundum: habitare fratres in unum. Ecce quam bonum, & quam jucundum: habitare fratres in unum. Ecce quam bonum, & quam jucundum: habitare fratres in unum. Ecce quam bonum, & quam jucundum: habitare fratres in unum.

bonum, & quam jucundum: habitare fratres in unum. bonum, & quam jucundum: habitare fratres in unum. bonum, & quam jucundum: habitare fratres in unum. bonum, & quam jucundum: habitare fratres in unum.

Sicut unguentum in capite: quod descendit in barbam, barbam Aaron. Sicut unguentum in capite: quod descendit in barbam, barbam Aaron.

quod descendit, quod descendit in barbam, barbam Aaron. Ecce quam bonum, quod descendit, quod descendit in barbam, barbam Aaron. Ecce quam bonum, quod descendit, quod descendit in barbam, barbam Aaron.

Dolce.

& quam ju- cundum: habitare fra- tres in u- num.

Tutti.

Tutti.

Ecce quam bonum, & quam ju- cundum: habitare fra- tres in u-

Ecce quam bonum, & quam ju- cundum: habitare fra- tres in u-

Ecce quam bonum, & quam ju- cundum: habitare fra- tres in u-

num, habitare fra- tres in u- num.

num, habitare fra- tres in u- num.

num, habi- rare fra- tres in u- num.

6 76 6 5

Dolce

Allegro.

Dolce

Allegro.

Allegro.

Quod descen- dit in oram

6

vestimen- ti e- jus: Quod descen- dit, descen-

dit in o- ram vestimen- ti e- jus: sicut

ros Hermon, qui descen- dit in mon-

30 I. MOTET A TROIS VOIX, ET II. DESSUS DE VIOLONS,

First system of musical notation. It consists of five staves: two for voices (Soprano and Alto) and three for violins (Violin I, Violin II, and Viola). The lyrics "tem Si- on, qui descen- dit, def-" are written below the vocal staves. The music is in a key with one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and accidentals.

Second system of musical notation. It continues the composition with five staves. The lyrics "cen- dit, descen- dit in" are written below the vocal staves. The musical notation is consistent with the first system, featuring notes, rests, and accidentals.

Third system of musical notation. It continues the composition with five staves. The lyrics "mon- tem Si- on." are written below the vocal staves. The musical notation includes notes, rests, and accidentals. The system concludes with a double bar line.

SOLO.

Adagio.

Quoniam illic manda- vit Dominus benedictio- nem:

Quoniam illic man-

da- vit Dominus benedictio- nem : & vitam usque in

52 I. MOTET A TROIS VOIX, ET II. DESSUS DE VIOLONS,

First system of musical notation for three voices and two violins. The system consists of five staves. The top two staves are for Violins I and II, both in G-clef and F-sharp major. The bottom three staves are for three voices (Soprano, Alto, and Tenor/Bass), all in C-clef. The lyrics "sa- culum, in saeculum." are written below the voice staves, with a sixteenth note rest under "sa-".

Second system of musical notation for three voices and two violins. The system consists of five staves. The top two staves are for Violins I and II. The bottom three staves are for the three voices. The lyrics "& vi- tam, usque in sa- culum," are written below the voice staves, with a sixteenth note rest under "vi-".

Third system of musical notation for three voices and two violins. The system consists of five staves. The top two staves are for Violins I and II. The bottom three staves are for the three voices. The lyrics "usque in sa-" are written below the voice staves, with a sixteenth note rest under "sa-".

cu- lum, in saeculum.

Allegro

The musical score is arranged in two systems, each containing five staves. The top two staves in each system are for the Violins (Violons), and the bottom three are for the voices. The key signature has one sharp (F#), and the time signature is 3/4. The tempo is marked 'Allegro. Tutti'.

System 1:

- Staff 1 (Violon I): Treble clef, key signature of one sharp.
- Staff 2 (Violon II): Treble clef, key signature of one sharp.
- Staff 3 (Voice): Treble clef, lyrics: "Glo-".
- Staff 4 (Voice): Treble clef, lyrics: "ria".
- Staff 5 (Voice): Treble clef, lyrics: "Glo-".

System 2:

- Staff 1 (Violon I): Treble clef, key signature of one sharp.
- Staff 2 (Violon II): Treble clef, key signature of one sharp.
- Staff 3 (Voice): Treble clef, lyrics: "ria Pa- tri, Gloria,".
- Staff 4 (Voice): Treble clef, lyrics: "Glo-".
- Staff 5 (Voice): Treble clef, lyrics: "Glo-".

System 3:

- Staff 1 (Violon I): Treble clef, key signature of one sharp.
- Staff 2 (Violon II): Treble clef, key signature of one sharp.
- Staff 3 (Voice): Treble clef, lyrics: "ria Pa- tri, Gloria, Gloria,".
- Staff 4 (Voice): Treble clef, lyrics: "Pa- tri, Gloria, Gloria, Gloria Pa-".
- Staff 5 (Voice): Treble clef, lyrics: "Gloria, Gloria Pa- tri, & Fi- li-".

The score includes various musical notations such as notes, rests, and ornaments. The lyrics are written below the corresponding staves.

Gloria Pa- tri, & Fi- li- o:

tri, & Fi- li- o: Glo-

o: Glo- ria Pa- tri,

7 6 6 7 6x

Glo- ria Pa- tri, Gloria,

ria Pa- tri, Gloria, Gloria, Gloria Pa-

Gloria, Gloria, Gloria Pa- tri, &

7 6 6 7 6x

56 I. MOTET A TROIS VOIX ET II. DESSUS DE VIOLONS,

Gloria, Gloria, Glo- tri, & Fi- li- o: Fi- li- o: Glo- ria Pa- tri, & Fili- o: & Fi- li- o: Glo- ria Pa- tri, ria, Glo- ri- a

Glo- - - - - ria

Patri & Fili- o, & Spi-

& Spi- ri- tu- i sanc- to:

7 6 7 6 7 6 7 6 7 6

Pa- tri, Pa- tri & Fi- li- o,

ri- tu- i sanc- to: Glo- - - - -

Glo- - - - -

7 6 7 6 7 6 7 6 7 6

& Spi- ri- tu- i sanc- to, & Spi- ritui

ria & Spi-

ria Pa- tri, Patri & Fi- li- o, & Spi-

fanc- to, & Spi- ritui sanc- to, Spi- ritui sanc-

ritu- i, & Spi- ritui sanc- to, Spi- ritu- i sanc-

ritu- i sanc- to, Spi- ritui sanc- to, Spi- ritu- i sanc-

Allegretto. SOLO.

Sicut erat, Sicut erat in princi- pi- o & nūc & fem per, & nunc & fem-

per, Sicut e- rat, Sicut e- rat in principio & nunc & femper: fem-

per, femper, fem- per, fem- per, fem- per, fem-

60 I. MOTET A TROIS VOIX, ET II. DESSUS DE VIOLONS,

Presto Tutti

Presto Tutti

Presto Tutti

Et in sæcula, in sæcu-

per, semper, sem- per :

6 6 6 4 3

la sæcu- lo- rum, A- men. sæcu- lorum, A-

Presto Tutti

Et in sæcula, in sæcu- la sæcu- lo- rum, A- men, A-

Presto Tutti

Et in sæcula, in sæcu- la sæcu- lo- rum,

Presto Tutti

4 3 2— 76* 43

The musical score consists of three systems of staves. Each system typically includes a treble clef staff, a bass clef staff, and a multi-measure rest staff. The notation includes various musical symbols such as notes, rests, and fingerings. The first system includes the word "men." under the multi-measure rest staff. The second system includes the word "men." under the multi-measure rest staff. The third system includes the word "A- men." under the multi-measure rest staff. The score is written in a style characteristic of 18th-century musical notation.

62 I. MOTET A TROIS VOIX, ET II. DESSUS DE VIOLONS,

A- - men. A- men. sæcu- - lo- - rum,
A- - men. A- men.

A- - men. A- men. Et in sæcu-
la, in sæcula sæ- cu- lo- rum, A- - men. A-
la, in sæcula sæ- cu- lo- rum, A- - men. A-

men. A- men. sæ- cu- lo- rum,

A- men. A- men. sæ- cu- lo-

men. A- men. Et in sæcula, in sæcu-

A- men. Et in sæcula, in sæcula sæ-

rum, Et in sæcula, in sæcula sæ- cu- lo- rum, A-

la sæcu- lo- rum, & in sæcula, in sæcula, sæ- cu- lo-

64 I. MOTET A TROIS VOIX, ET II. DESSUS DE VIOLONS,

culo-rum, A-men. A-men. A-men. A-men. rum, & in sæcula, in sæcula sæ-cu-lo-rum,

4 3 4 3 7 6-5 4-3 4-3

men. Amen. men. Amen. A-men. men.

5 6 5 4 3

II. MOTET, A TROIS VOIX,
ET DEUX DESSUS DE VIOLONS.



Allegretto

PRELUDIO.

Allegretto.

Gloriosa Domina!

Allegretto.

BASSO-CONTINUO.

First system of musical notation, featuring three staves (Violins I, Violins II, and Basso Continuo) with various musical notes and rests.

Second system of musical notation, continuing the composition with three staves.

Third system of musical notation, concluding the page with three staves.

66 II. MOTET A TROIS VOIX, ET II. DESSUS DE VIOLONS,

Allegretto. Solo.

O,

O glorio- fa Do- mi- na! O

glorio- fa Do- mi- na! Excelsa super fi- dera, Excelsa super

fi- de- ra,

The first system of musical notation consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef. The music is written in a style typical of 17th or 18th-century French lute tablature, with many accidentals and a complex rhythmic structure. The lyrics 'fi- de- ra,' are written below the third staff.

Qui te creavit provide Lactas- ti sacro u- bere. O,

The second system of musical notation consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef. The music is written in a style typical of 17th or 18th-century French lute tablature, with many accidentals and a complex rhythmic structure. The lyrics 'Qui te creavit provide Lactas- ti sacro u- bere. O,' are written below the third staff.

O, O glorio- fa Do- mi-

The third system of musical notation consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef. The music is written in a style typical of 17th or 18th-century French lute tablature, with many accidentals and a complex rhythmic structure. The lyrics 'O, O glorio- fa Do- mi-' are written below the third staff.

68 II. MOTET A TROIS VOIX, ET II. DESSUS DE VIOLONS,

na! O glorio- fa Do- mi- na!

TUTTI.

O,

TUTTI.

O,

O,

O,

O,

O,

glo- rio- fa Do- mina! O glo- rio-
O glo- rio- fa Do- mina! O glori-
O glori- o- fa Domina! glori- o- fa

fa Domi- na! Excel-
o- fa Domi- na!
Do- mina! Excelsa, Ex- cel-

L i v. I. S

70 II. MOTET A TROIS VOIX, ET II. DESSUS DE VIOLONS,

fa, Excel- - fa super fide- ra, Qui te cre-

Excel- - fa super fide- ra, Qui te cre-

- - fa super fi- de- ra, Qui te cre-

6 5 7-6 5 3 4 3

avit pro- vi de Lac- tisti fa- cro u- be- re, Qui te cre-

avit pro- vi de Lac- tisti fa- cro u- be- re,

avit provi- de Lac- tisti fa- cro ube- re, Qui te cre-

6 4 5 3 X

avit provi- de Lactaf- ti, Lactaf- ti fa- cro ube- re. Lac-

Quite cre- a- vit provi- de Lactaf- ti sacro u- be- re.

avit provi- de Lac- tasti, Lactaf- ti fa- cro ube- re.

6 7 6 6 2 7 6 6 6 5

tasti, Lactaf- ti fa- cro ube- re.

Lactaf- ti fa- cro ube- re.

Lactaf- ti, Lactaf- ti fa- cro ube- re. O,

6

72 II MOTET A TROIS VOIX, ET II. DESSUS DE VIOLONS,

O, O, O, O, O, O,

glo- rio- fa Do- mina! O glo- rio-

O glori- o- fa Do- mina! O glori-

O glori- o- fa Domi- na! glori- o- fa

7 6 6 4 3 6 2 8

fa Domi- na!

ofa Do- mina!

Do- mina!

LIV. I.

T

74 II. MOTET A TROIS VOIX, ET II. DESSUS DE VIOLONS,

Affettuosissimo.

RITORNELLO.

RITORNELLO.

RITORNELLO.

Affettuoso.

Quod Eva tristis abstulit Tu reddis almo germine, Intrent ut

aftra flebiles, Caeli fenestra facta es. Intrent ut aftra flebiles, Caeli fe-

nestra fac- ta es.

Allegretto.

Allegretto.

Allegretto SOLO.

Tu regis al- ti janu- a, Et porta lu-

cis fulgi- da: Vitam datam per Vir- gi- nem,

Gentes re- demp- tæ plau- dite, plaudite,

plaudite, plau- di- te. Gentes redemp- tæ plau- dite.

Gentes redemp-
 6 4 3x
 6

ra, plaudite, plaudite. Gentes redemp-
 6

ra.

plau- dite, plau- dite, plaudite. Gentes re-

demp- ra plau- di- te. Gentes re-

6 7 6 5 3

78 III. MOTET A TROIS VOIX, ET II. DESSUS DE VIOLONS,

demp- tæ plau- dite.

Tutti.

Gloria tibi Do- mi- ne,

Tutti.

Gloria tibi Do- mi- ne,

Tutti.

Gloria tibi Do- mi- ne,

Qui apparu- is- ti ho- di- e.

Qui apparu- is- ti ho- di- e.

Qui apparu- is- ti ho- di- e.

Tutti.



Tutti.



Tutti.



Cum Patre & sancto Spi-ri-tu, In sempiterna sæ-cu-la.

Tutti.



Cum Patre & sancto Spi-ri-tu, In sempiterna sæ-cu-la.

Tutti.



Cum Patre & sancto Spi-ri-tu, In sempiterna sæ-cu-la.



In sempiterna sæ-cu-la. A-men.



In sempiterna sæ-cu-la. A-men.



In sempiterna sæ-cu-la. A-men.



80 III. MOTET A TROIS VOIX, ET III. VIOLONS,
 III. MOTET. A TROIS VOIX,
 ET TROIS VIOLONS.



PRELUDIO. Fuga grave.

Arce mihi Domine.

BASSO-CONTINUO.

Musical notation for the first system, featuring three staves with various notes and rests.

Musical notation for the second system, featuring three staves with various notes and rests, including figured bass notation.

Musical notation for the third system, featuring three staves with various notes and rests, including figured bass notation.

DE M. VALETTE.

Fuga Grave.

VIOLO'NCCELLO.

A handwritten musical score for the song "The Rose Tree". The score is written on four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is simple and catchy, with a repeating pattern of eighth and quarter notes. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and single notes. The score is written in ink on aged paper.

Handwritten musical score for 'LIV I'. The score is written on four staves. The first three staves are in treble clef, and the fourth staff is in bass clef. The notation includes various musical symbols such as notes, rests, and accidentals. The score is written in a historical style, with some symbols that are not standard in modern notation. The title 'LIV I' is written at the bottom left of the page.

82 III. MOTET A TROIS VOIX, ET III. VIOLONS,

First system of musical notation for three voices and three violas. The top three staves are for voices (Soprano, Alto, Tenor) and the bottom staff is for violas. The notation includes various musical symbols such as notes, rests, and accidentals.

Second system of musical notation for three voices and three violas. The notation continues from the first system, showing the progression of the musical piece.

A TRE. Grave,

Third system of musical notation for three voices and three violas. The notation includes various musical symbols such as notes, rests, and accidentals.

PARce mihi Do- mine, Do- mine: Par- ce, Par- ce mi- hi Do- mi-
Grave.

Fourth system of musical notation for three voices and three violas. The notation includes various musical symbols such as notes, rests, and accidentals.

PARce mihi Do- mine: Par- ce, Par-

Fifth system of musical notation for three voices and three violas. The notation includes various musical symbols such as notes, rests, and accidentals.

Parce mihi Do- mi- ne, Do- - mine:

ne: Par- ce, Par- ce mihi, Par- ce, Par- ce mi- hi Do- mine:

ce mihi Do- mi- ne: Parce, Par- ce mi- hi Do- mi- ne:

Figured bass notation: $\begin{smallmatrix} 7 & 6 \\ * & 4 \end{smallmatrix}$ — $\begin{smallmatrix} 5 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} 7 & 6 \\ * & 4 \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} 6\flat & 4 \\ 2 \end{smallmatrix}$ $\begin{smallmatrix} 7* & 8 \\ 4 & 3 \end{smallmatrix}$ $\begin{smallmatrix} 4 & 3* \\ * \end{smallmatrix}$

Figured bass notation: $\begin{smallmatrix} 5 & 6 \\ * & 4 \end{smallmatrix}$ $\begin{smallmatrix} 7 & 6 \\ 3* & 4 \end{smallmatrix}$ $\begin{smallmatrix} 7 & 6 \\ 3* & 4 \end{smallmatrix}$ — $\begin{smallmatrix} 7\flat & 6\flat \\ 9 & 8 \end{smallmatrix}$ $\begin{smallmatrix} 9 & 8 \\ * & 6 \end{smallmatrix}$ $\begin{smallmatrix} 7 \\ * \end{smallmatrix}$ $\begin{smallmatrix} 7 \\ * \end{smallmatrix}$

VIOLONCELLO.

Parce mihi Do- mi- ne:

Nihil enim sunt

Figured bass notation: $\begin{smallmatrix} 5 & 6 \\ * & 4 \end{smallmatrix}$ $\begin{smallmatrix} 7 & 6 \\ 3* & 4 \end{smallmatrix}$ $\begin{smallmatrix} 7 & 6 \\ 3* & 4 \end{smallmatrix}$ — $\begin{smallmatrix} 7\flat & 6\flat \\ 9 & 8 \end{smallmatrix}$ $\begin{smallmatrix} 9 & 8 \\ * & 6 \end{smallmatrix}$ $\begin{smallmatrix} 7 \\ * \end{smallmatrix}$ $\begin{smallmatrix} 7 \\ * \end{smallmatrix}$

Ni- hil enim sunt dies me- i,
dies me- i, Ni- hil enim sunt dies me- i,
hil enim sunt dies me- i, Nihil enim sunt dies me- i,
Nihil enim sunt dies me- i, Nihil
dies me- i,
Nihil enim sunt dies me-

e- nim sunt dies me- i.

i. Nihil enim sunt dies me- i.

Nihil enim sunt dies me- i. Parce mihi

Do- mi- ne: Par- ce, Parce mihi Domine: Parce, Parce, Par- ce, Par-

[illegible]

Gratiofo

RITORNELLO.

Gratiofo

RITORNELLO.

Gratiofo.

RITORNELLO.

Gratiofo

Quid est homo, Quid est ho- mo, quia magnificas e- um?

38 III. MOTET A TROIS VOIX, ET III. VIOLONS,

Quid est homo, Quid est ho- mo, qui- a magnificas, magni- ficas

6 6 4* 6 4 2 6 7 6

um? Auc

7 6 7 6 4 3

quid appo- nis er- ga eum cor tuum, cor tu- um? Quid est homo, Quid est homo,

quia magnificas, magnificas e- um? Quid est

homo, Quid est ho- mo, quia magnificas eum, Quid est

homo, Quid est ho- mo?

The image shows a page from a musical manuscript. It contains five staves of music. The first four staves are for vocal or instrumental parts, featuring various note values and rests. The fifth staff is a figured bass line, with figures written below the notes: 6, 6 5 4 3 X, X —, 6 5 4 3 X. The text 'homo, Quid est ho- mo?' is written below the first four staves, indicating the lyrics for the vocal parts.

Affettuoso. ARIA.

Vifitas eum dilu- culò,

Affettuoso. PRELUDIO.

Vifitas eum dilu- cu- lò, & fubitò, fu- bitò pro- bas illum, probas

il- lum : Vifitas eum dilu- culò, Vifitas eum dilu- culò.

Fuga grave.

Fuga grave.

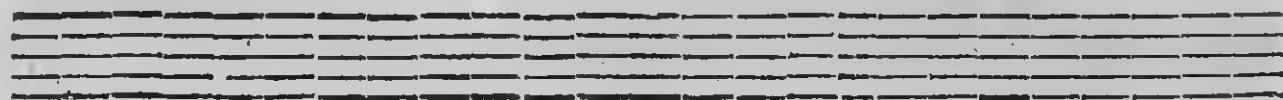
Fuga grave.

VIO LONCELLO.

92 III. MOTET A TROIS VOIX, ET III. VIOLONS,

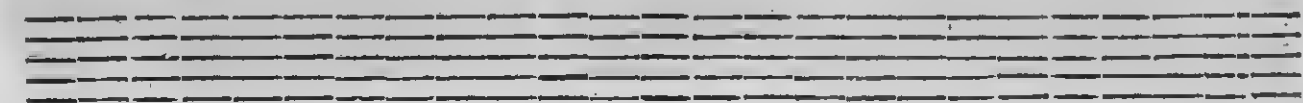
Usquequò non parcis mihi, non parcis mihi, non, non par- cis

mi- hi, non, non par-



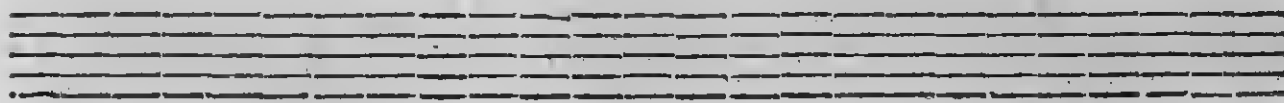
cis mi- hi, non

par- cis mihi, non, non, non, non, non, non, non



par- cis mihi, nec di- mit- tis me ut glutiam

The first system of the musical score consists of five staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is for the basso continuo. The music is in G minor (three flats) and 3/4 time. The lyrics are: "fa- livam me- am? nec di- mit- tis me ut glutiam". The basso continuo line includes figured bass notation: 6x, 4 3x, 9, 6, x, 6.



The second system of the musical score consists of five staves, continuing the vocal and basso continuo parts. The lyrics are: "fa- livam me- am?". The basso continuo line includes figured bass notation: 6, 6 4 3x, 6, 6 4 3x.

96. III. MOTET A TROIS VOIX, ET III. VIOLONS,

Adagio, dolce.

Adagio dolce.

Adagio dolce.

Adagio dolce.

Adagio

PEc- ca- vi, Pec- ca- vi: quid faciam ti- bi, o cus- tos ho- mi-

Adagio.

PEc- ca- vi, Pec- ca- vi: quid faciam tibi, o custos ho- mi-

Adagio.

5 3 4 2 6 9 8 7 6

num? Pecca- vi, Pec- ca- vi, Pec- ca- vi, Pec- ca- vi: quid

num? Pec- ca- vi, Pec- cavi: quid faciam tibi, o- custos ho- minum? Pec-

5-6 3 6 4 5 6 5 4 3 2 1

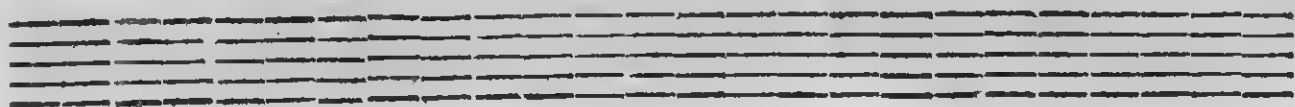
faciam tibi, ô custos ho- minum? ô custos ho- mi-
 ca- vi, pec- cavi: quid fa- ciam tibi, ô cus- tos ho- mi-

4* 6 6 7 9 6 5 4-3*

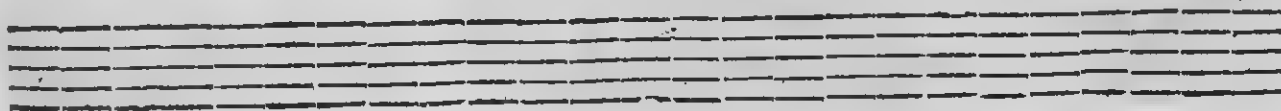
Dolce.
 Dolce.
 Forte
 vivace.
 num?
 num?
 3 4 7 6 7 6 7 6 7 6

98 III. MOTET A TROIS VOIX, ET III. VIOLONS,

The first system of musical notation consists of five staves. The top staff is a single melodic line in G-clef. The second staff is a single melodic line in C-clef. The third staff is a complex texture with many sixteenth notes, likely for a violin. The fourth staff is a single melodic line in F-clef. The fifth staff is a single melodic line in C-clef, featuring figured bass notation: 7-6, 7-6*, 4-3, 9/4 8/3, 9/7 8/6, and 7-6.



The second system of musical notation consists of five staves. The top staff is a single melodic line in G-clef. The second staff is a single melodic line in C-clef. The third staff is a complex texture with many sixteenth notes, likely for a violin. The fourth staff is a single melodic line in F-clef. The fifth staff is a single melodic line in C-clef, featuring figured bass notation: 9 8, 9/7 8/6, 7/3 6/4, 5-3, 6/3, and 6.



The first system consists of five staves. The top two staves are vocal parts in treble clef. The third staff is a complex instrumental part, likely for a lute or harp, featuring many sixteenth and thirty-second notes. The fourth staff is a vocal part in treble clef with the lyrics "Quare, Quare posuif- ti". The fifth staff is a basso continuo part with figured bass notation: 6, 6, 9, 6, 6, 8.

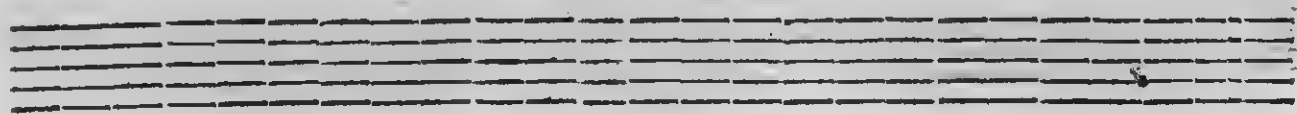
A set of five empty musical staves, corresponding to the first system.

The second system consists of five staves. The top two staves are vocal parts in treble clef. The third staff is a complex instrumental part, likely for a lute or harp, featuring many sixteenth and thirty-second notes. The fourth staff is a vocal part in treble clef with the lyrics "me contrarium ti- bi? Quare,". The fifth staff is a basso continuo part with figured bass notation: 7, 6, 7, 6, 4, 3, 6.

A set of five empty musical staves, corresponding to the second system.

100 III. MOTET A TROIS VOIX, ET III. VIOLONS,

Quare posuisti me contrarium, contrarium ti-



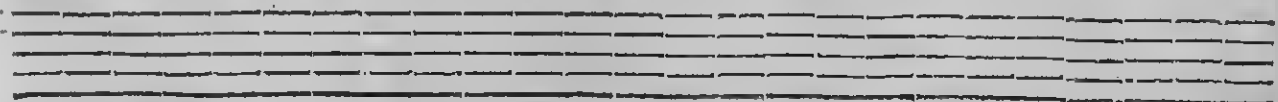
bi, contrarium, contrarium, con-



tra- rium, con- trarium ti- bi, &



factus sum mihi metipso gravis, & factus sum mihi me-



grati gra- vis?

6 7 6 4 — 5 4 3

Affettuoso

Ur non tollis peccatum meum, peccatum meum, peccatum, pec-

Affettuoso

Ur non tollis peccatum meum, pec- ca- tum

* 6 4 5 3 6 6 9 8 6

ca- tum me- um? Cur non tollis peccatum meum, peccatum me- um? Cur non

Affettuoso

Cur non tollis peccatum meum, pec- ca-

7 6 6 4 3

meum, peccatum meum, pec- catum, pec- ca- tum me- um?

tollis peccatum meum, peccatum meum, pec- ca- tum me- um? Cur non

tum, pec- ca- tum, pec- catum me- um?

Cur non tollis peccatum meum, pec-

tollis peccatum meum, pec- ca- tum meum, pec- ca- tum, Cur non

Cur non tollis peccatum meum, pec- ca- tum meum, pec-

ca- tum meum, pec- ca- tum, pec- catum me- um?

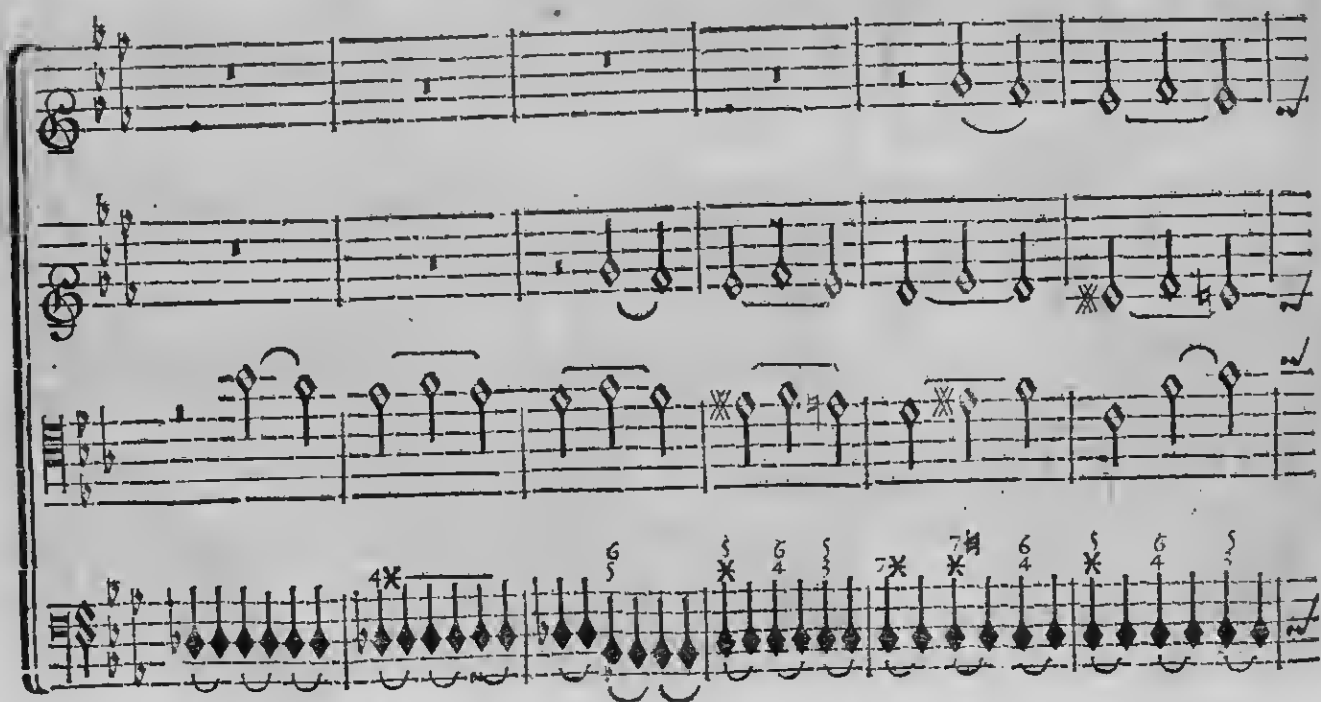
tollis peccatum meum, pec- ca- tum meum, pec- catum me- um?

ca- tum, Cur non tollis peccatum meum, pec- catum me- um? Et

104 III. MOTET A TROIS VOIX, ET III. VIOLONS,

Et quare non aufers iniqui- tatem meam, Et quare non
 Et quare non aufers iniqui- tatem meam, Et quare non
 quare non aufers iniqui- tatem meam, Et quare non aufers iniqui-

aufers iniqui- ta- tem me- am? *Languente,*
 aufers iniqui- tatem me- am? *Languente,*
 tatem, iniqui- ta- tem me- am? *Languente,*
Languente,



106 III. MOTET A TROIS VOIX, ET III. VIOLONS,

The first system of musical notation consists of four staves. The top three staves are for voices (Soprano, Alto, and Tenor) and the bottom staff is for three violins. The music is in G major and 4/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a treble clef and a key signature of one sharp (F#). The fourth staff has a treble clef and a key signature of one sharp (F#). The music features various note values, including quarter, eighth, and sixteenth notes, and rests. There are also some special markings, such as a double bar line with a cross and a double bar line with a cross and a double bar line with a cross.

The second system of musical notation consists of four staves. The top three staves are for voices (Soprano, Alto, and Tenor) and the bottom staff is for three violins. The music is in G major and 4/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a treble clef and a key signature of one sharp (F#). The fourth staff has a treble clef and a key signature of one sharp (F#). The music features various note values, including quarter, eighth, and sixteenth notes, and rests. There are also some special markings, such as a double bar line with a cross and a double bar line with a cross and a double bar line with a cross.

Longuente.

Ecce, Ec- ce

Longuente.

Ecce, Ec- ce

Longuente.

Ecce, Ec- ce

nunc in pulvere dor- mi- am

nunc in pulvere dor- mi- am:

nunc in pulvere dor- mi- am:

Ecce, Ec- ce

Ecce, Ec- ce

Ecce, Ec- ce

108 III. MOTET A TROIS VOIX, ET III. VIOLONS,

nunc in pulvere dor- mi- am :

nunc in pulvere dor- mi- am :

nunc in pulvere dor- miam :

Ec- ce, Ec- ce nunc in pulvere

Ec- ce, Ec- ce nunc in pulvere

Ecce, Ec- ce nunc in pulvere

First system of musical notation. It consists of five staves. The first four staves are for vocal parts (Soprano, Alto, Tenor, Bass) and the fifth staff is for the basso continuo. The lyrics are: dor- mi- am: Ecce, Ecce nunc in pul- vere, dor- mi- am: Ecce, Ecce nunc in pulvere dor- mi- am: Ecce, Ecce nunc in pulvere. The notation includes various musical symbols such as notes, rests, and accidentals.

Second system of musical notation. It consists of five staves. The first four staves are for vocal parts and the fifth staff is for the basso continuo. The lyrics are: dor- mi- am, nunc in pulvere dor- mi- am, mi- am, nunc in pulvere dor- mi- am, mi- am, nunc in pulvere. The notation includes various musical symbols such as notes, rests, and accidentals.

110

nunc in pulvere dormi- am,

nunc in pulvere dormi- am,

Ecce, Ec- ce nunc in

dor- mi- am, dor- mi- am, nunc in pulvere

pulvere dor-

The musical score is written for a vocal part and a keyboard accompaniment. The vocal part consists of a single melodic line with lyrics underneath. The keyboard part consists of two staves, with the right hand playing a more active melody and the left hand providing harmonic support. The score is divided into two systems. The first system contains the main body of the piece, and the second system contains the concluding measures. The lyrics are in French and Latin. The notation includes various musical symbols such as notes, rests, and ornaments.

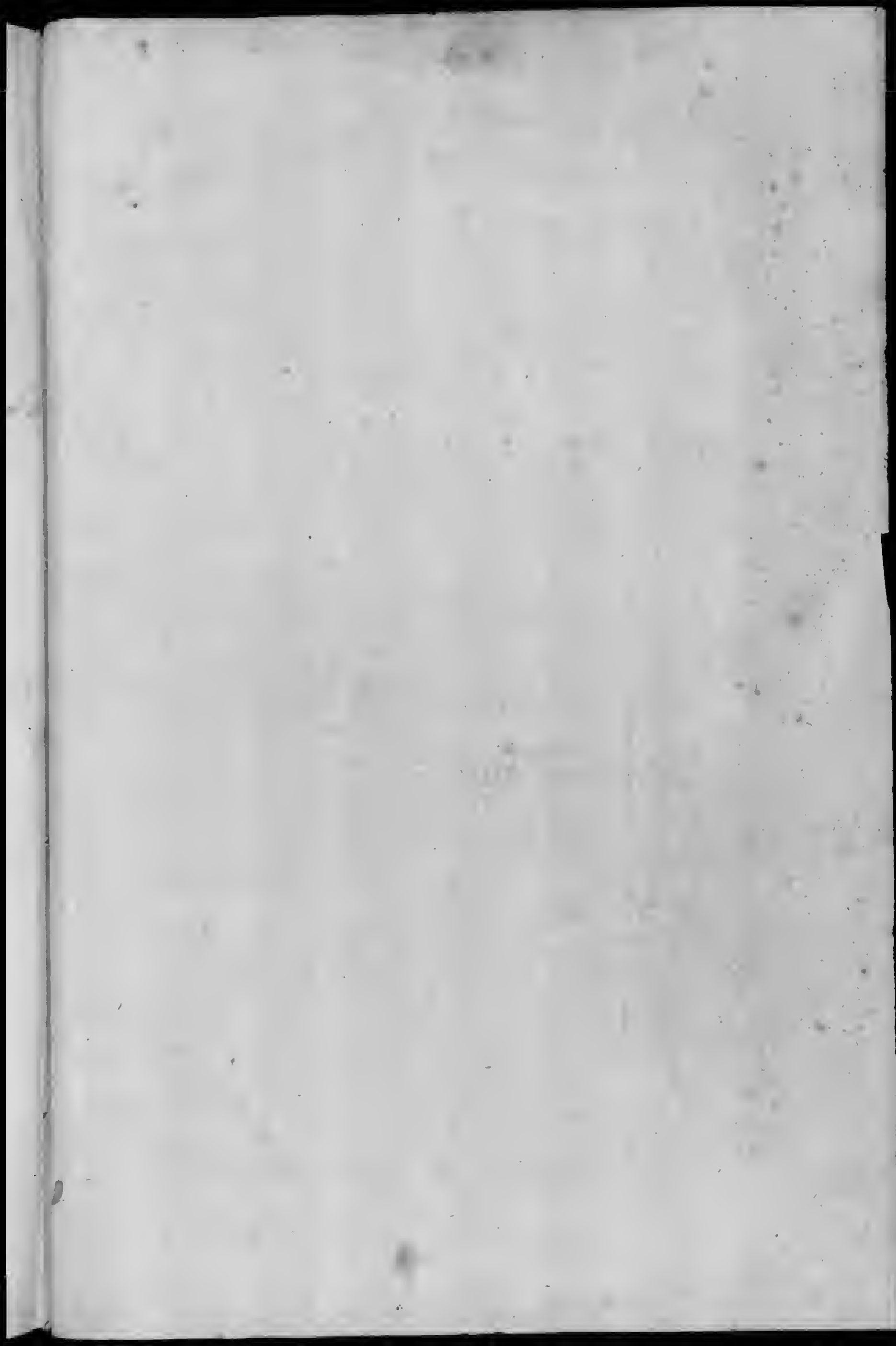
Lyrics for the first system:
 dor- mi- am : Et si mane me quæ- fieris non sub- sis- tam.
 mi- am : Et si mane me quæ- fieris non sub- sis- tam.
 mi- am : Et si mane me quæ- fieris non sub- sis- tam.

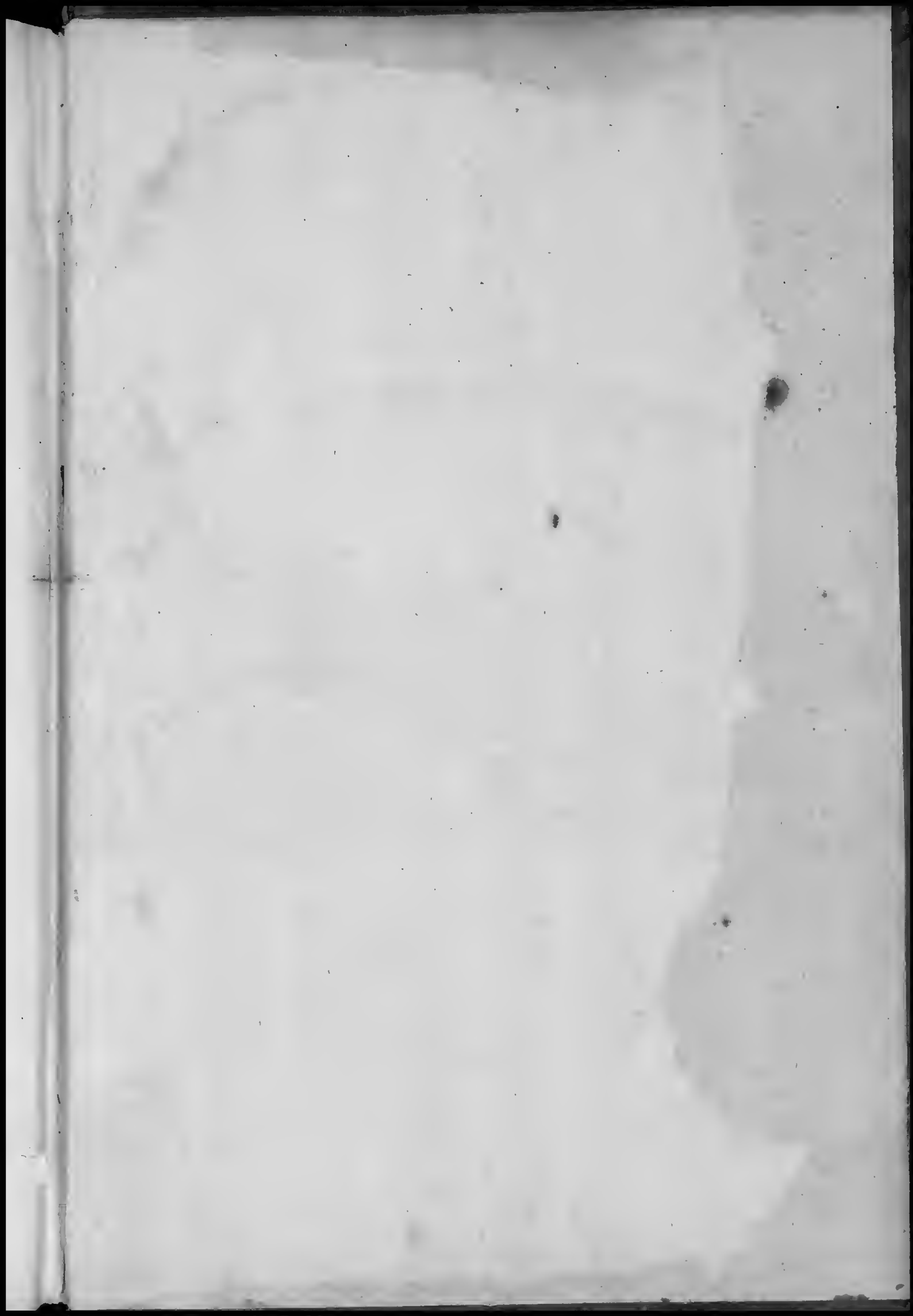
Lyrics for the second system:
 non sub- sis- tam.
 non sub- sis- tam.
 non sub- sis- tam.

The score concludes with the word "FIN." at the bottom center.

EXTRAIT DU PRIVILEGE.

PA R Lettres Patentes du Roy données à Arras l'onzième jour du mois de May, l'An de Grace mil six cent soixante & treize, Signées, L O U I S : & plus bas, Par le Roy, C O L B E R T; Scellées du grand Sceau de cire jaune; Verifiées & Registrées en Parlement le 15. Avril 1678. Confirmées par Arrests contradictoires du Conseil Privé du Roy des 30. Septembre 1694. & 8. Aoust. 1696. Il est permis à Christophe Ballard, seul Imprimeur du Roy pour la Musique, d'Imprimer, faire Imprimer, Vendre & Distribuer toute sorte de Musique, tant Vocale, qu'Instrumentale, de tous Auteurs: Faisant défenses à toutes autres personnes de quelque condition & qualité qu'elles soient, d'entreprendre ou faire entreprendre ladite Impression de Musique, ny autre chose concernant icelle, en aucun lieu de ce Royaume, Terres & Seigneuries de son obeissance, nonobstant toutes Lettres à ce contraires; ny mesme de Tailler ny Fondre aucuns Caracteres de Musique, sans le congé & permission dudit Ballard, à peine de confiscation desdits Caracteres & Impressions, & de six mille livres d'amende, ainsi qu'il est plus amplement déclaré esdites Lettres: Sadite Majesté voulant qu'à l'Extrait d'icelles mis au commencement ou fin desdits Livres imprimez, foy soit ajoutée comme à l'Original.









ANTATE
R NCOIS
NOTETS

